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THE WALL-PAPER TRUST.

UNDER the title of the National Wall-Paper Company a great trust has been organized which includes the majority of the factories, and represents a product of 100,000 rolls in the total of 120,000 rolls annually produced in this country.

The certificate of incorporation was filed June 4. The company has a capital of \$14,000,000, divided into 140,000 shares of \$100. It also has the power to issue debenture bonds to the amount of \$6,000,000. The company is organized for fifty years.

The directors are Charles B. Stout, No. 2 Wall street; James G. Corey, No. 218 Church street; John W. D. Doblen, No. 427 Fourth avenue; Frederick Klein, No. 314 West Thirty-fourth street; Clark J. Bush, No. 539 Monroe street; Rudolph Euler, No. 155 East Eighty-fifth street; Edward E. Barnes, No. 303 West Thirty-fourth street; Alfred Dahme, No. 30 Amsterdam avenue; Edwin D. Merriam, Mount Vernon, and Robert W. McIntosh, Elizabeth, N. J.

Each member of the company is to surrender his plant, good will, etc., to the trust. There are to be two kinds of stock, common and preferred. The plant of the manufacturer is to be paid for in preferred stock of the trust, guaranteed, it is said, to pay 8 per cent. interest per annum. The good will and business, the book accounts, patents and patterns of the manufacturer are to be paid for in common stock of the trust, issued at par, and entitled to whatever profits are left after the payment of the fixed charge of 8 per cent. interest on the preferred stock. The common stock will be issued on the profits of the current season.

The parties to the trust agreement are bound under its terms to transfer their plant, etc., and the appraisal of the committee of five is to be final. They are not compelled to sell the real estate of their plant to the trust, but must lease it to the trust for ten years, with the privilege of renewal for ten years at the rate of 6 per cent. interest as rental on the present appraised valuation.

The agreement provides that the trust shall either take the shape of a new corporation, or shall be organized under the terms of the old trust or combination, the charter of which was granted in Virginia in July, 1862, to continue for fifty years.

Five appraisers have been appointed, whose duty it will be to visit the factory of each signer to the trust agreement, and determine the value of each plant, including machinery. These appraisers are William H. Mairs, of Brooklyn, N. Y.; Henry Burns, of the Robert Graves Company, New York; Theodore Carey, of Carey Brothers, this city; John J. Lindsay, of John J. Lindsay & Co., Brooklyn, and Mr. McIlvaine, of the Keystone Wall-Paper Company, this city.

Those who have not joined the trust oppose the present agreement on several grounds. They assert that the drift and tenor of the whole document is to give the little fellows the actual control of the whole business, and enable a minority of capital to rule. They declare that the capital invested, and not the output in rolls should be the basis of representation. They say that the agreement, while professing to guarantee 8 per cent. profit to the members of the trust, actually offers no tangible guarantee whatever, as it does not say where the money is to come from, except out of the profits, whatever they may be. They charge that the small manufacturers can control the appraisal committee, and thus have it in their power, if so disposed, to scale

down the valuation of the plants, patents, etc., of the large manufacturers.

Among the manufacturers who have declined to enter the trust are Wm. Campbell & Co., New York; Janeway & Carpenter, of New Brunswick, N. J.; M. H. Birge & Sons, Buffalo, and Cresswell & Washburn, of Philadelphia.

MESSRS. NEVIUS AND HAVILAND'S NEW CATALOGUE.

MESSRS. NEVIUS & HAVILAND, who are the sole agents for America for the very beautiful and economical wall-hanging known as Anaglypta, have just issued a new catalogue of new designs, exhibiting the latest designs for hangings, dados and friezes.

Frieze, No. 166B, is a bold and fine treatment of Renaissance motives. Hanging No. 79 is a beautiful modeling of scrolls in the Adams style. Hanging No. 66 is in the Louis XV. style. No. 82 is a Gothic arabesque, and No. 197 an Oriental treatment. There are a great many exclusively modern floral effects in geometrical tracery, floral effects, scroll forms, etc. The beautiful Gothic dado No. 136 has the effect of carved wood, and is very skillfully executed.

In ceiling designs there are Renaissance effects, XVI. century English designs; and for quiet, unobtrusive, artistic effect we would recommend the old English James I. pattern, No. 61, and the panelling No. 63 in the Elizabethan style. These will furnish very beautiful decorations for modern ceilings. There are effects produced in Elizabethan strap work and Moorish traceries that are unequalled in any similar material. One of the most magnificent friezes we have ever seen is that known as Queen Ann, which is a treatment of the Renaissance with fruits and flowing ribbons, the pattern being 36 inches long and 20 inches wide. It is known as No. 99.

In addition to these special patterns there is a large line of special textures, one pattern representing canvas, scale, reed and fruit patterns and diapers of all kinds. In our issue for March, 1892, we gave a lengthy description of Anaglypta, and the practical designs therein published are also contained in the catalogue referred to. To the trade this invention is evidently to be of world-wide influence, and the material can be had either already decorated or in the plain state ready for decoration in harmony with any desired scheme of color effect. The material is capable of yielding in experience hands the most artistic and charming decorations.

THE WATTS DE GOLYER CO.

WITHIN a few months what a remarkable change in the neighborhood of 138th and 139th streets, between 7th and 8th avenues, Harlem district, New York City! What was, less than a year ago, a vast stretch of farming land, is now covered with a city of fine residences, beautiful homes, equipped with every convenience and finished throughout in thoroughly modern style. This great town of 150 houses has been built by the noted builder, D. H. King, Jr., and the woodwork for the houses has all been furnished by the well-known firm of Hall & Garrison, under the supervision of their New York manager, Mr. H. A. Renkauff, to whose attention to every detail of construction in the factory and houses is largely due

the successful carrying out of this huge piece of work, probably the largest single contract for house trim ever undertaken by one firm, and one which could only be handled by a concern of the magnitude of Hall & Garrison.

The finishing of the cabinet trim has been a special feature and one to which Mr. Renkauff has given most careful consideration. The work was first coated in Hall & Garrison's Philadelphia factory and received the succeeding coats of varnish and final polish in the buildings. The finishing is in charge of Mr. I. G. Howell, the master varnisher and polisher of this city. Mr. Howell has won a reputation for handling the most extensive varnishing contracts in a thoroughly satisfactory manner, and a large element of his success is the fact that he employs only good workmen and reliable material. On varnish he pins his faith to the De Golyer Rock Finish—same varnish used by Hall & Garrison on the work done in Philadelphia, and also employed by Mr. Howell in finishing the beautiful "Savoy" hotel on Fifth avenue, cor. 59th street, New York.

A NATIONAL EXHIBIT OF DAIRY PRODUCTS.

A DECIDEDLY novel and interesting feature has been added to the first United States Food Exposition, to be held at Madison Square Garden, New York, in October next, in the way of a national exhibit of dairy products. This department will be in charge of Professor James Cheeseman, who represented the dairy interests of the United States at the late Paris Exposition. Professor Cheeseman has an international reputation as a dairy expert, and an authority on all matters pertaining to the dairy interests. This part of the Exposition promises to be one of its most popular features.

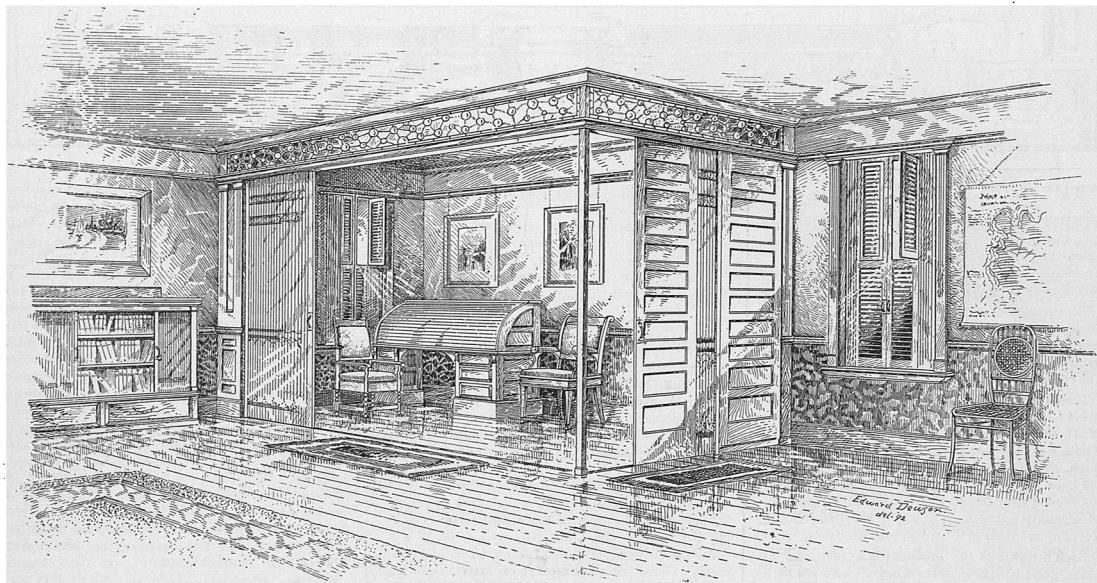
SOLID COMFORT.

SOLID comfort and elegance unsurpassed is enjoyed by all who patronize the famous Providence and Stonington lines of steamers. It is a pleasure to travel by these lines, and for many reasons. The Providence line offers the longest water and the shortest railroad journey. The boats, Connecticut and Massachusetts, are fitted in the most exquisite manner, and the service in every respect is of the most gilt-edged character. This line is made more attractive by splendid orchestras, one on each steamer. The evening concerts are a grand feature, and make the sail through the Sound all the more delightful. The Providence Line is everything it should be, and comfort and elegance are perfectly blended. The cafes are on the main deck, and the service is in accordance with everything else. The charges for meals are as reasonable as possible, taking into consideration the elegant quality of everything.

The boats of the line have officers who are competent in every respect, courtesy being their watchword at all times. This in itself should commend the line to the traveller. The steamers Massachusetts and Connecticut are very speedy, but safety is paramount above anything.

The Stonington service is simply grand, the new steamers Maine and New Hampshire, being new and of the most expensive description. They are propellers, and models of elegance and speed. They are the greyhounds of Long Island Sound, and many an ocean steamer would have to feed coal very fast

THE DECORATOR AND FURNISHER.



APPLICATION OF FLEXIBLE WINDING AND FLEXIFOLD DOORS FOR PRIVATE OFFICES OR OTHER APARTMENTS WHICH MAY BE THROWN OPEN OR CLOSED AT WILL.

FLEXIBLE DOOR AND SHUTTER CO.

THE Flexible winding and Flexifold doors manufactured by this Company are being utilized for a great many purposes for which it is impossible to use doors or partitions as ordinarily constructed. We show above an illustration of the application of flexible winding and flexifold doors for private offices or other apartments, which may be thrown open or closed at will. For the past four years these flexible doors have been in use, and the success which has attended their introduction into office buildings, churches, schools and private dwellings

proves their success. These doors are characterized by great simplicity of construction. They waste no space, they cannot get out of order, they don't slam, or stick, or blow open, or knock the plaster off the wall. They are one of the most ingenious contrivances of the age. Firm and substantial as an immovable partition, they are yet so easily handled as doors that a child can open and shut them. They are made of solid wood and have interlocking table-joints with flexible metal clamps at top and bottom. Compared with the flexible winding door the sliding door is heavy, cumbersome and easily gets out of order.

In addition to flexible doors the firm manufacture flexible inside blinds, which are made with stationary or rolling slats, or in combination with panels as desired. They are made to roll up like the doors, and roll into pockets or side jambs, where they are protected from dust and dirt. Both doors and inside blinds are made in natural woods with best cabinet finish, trimmed and hung in box ready to slip in pocket. A catalogue containing descriptions and cuts of doors and blinds will be sent on application to the Company, 15 Union Street, Worcester, Mass.

to keep up with these splendid boats. This line affords the shortest water route, and the special express trains from Stonington to Boston are very fast, safe, and in full keeping with the other elegant appointments of this long established and reliable line of steamers.

LITERARY NOTICES.

"NATURE IN ORNAMENT," by Lewis F. Day, is the last but not the least important of this popular author's series of text-books on ornamental design. The former volumes were entitled "Some Principles of Everyday Art," "The Anatomy of Pattern," "The Planning of Ornament," and "The Application of Ornament," all highly illustrated, the text itself being rich with the experiences of a practical designer, whose work demonstrates the truth he has so frequently asserted—that "Ornamental art is art applied to some useful purpose." While very properly insisting on the importance of nature in ornament, he points out that the artist is bound to draw the line of realism as soon as ever it is opposed to the application of his art. In other words, the use to which his art is put indicates to him the limits of possible realism. The work is illustrated by no less than 123 plates, there being also 192 illustrations in the text, all illustrating art passing through various periods of affection and being brought back again to the grass-grown paths of nature. Decorative art would seem in its highest form to be that nice bal-

ance of nature and its adaptation to the thing to be decorated.

"The mere painting or carving of a sprig of foliage," says Mr. Day, "is within the reach of every amateur; but to adapt such foliage to a given space and purpose, to design it into its place, to treat it after the manner of wood, stone, glass, earthenware or what not, demands not only intelligence and inborn aptitude, but training and experience as well. The artist should not accept a convention ready made, for such will compromise his own invention. Simply to copy the accepted types of art, be they ever so beautiful, is to stifle it. But," he adds, "one must be familiar with them—one must be aware of what has been already done in the way of art, as well as conversant with nature. Simply to study nature is not enough; we have to know how artists of all times have interpreted nature; how the same artist, or artists of the same period treated natural form differently, according to the material employed, conformable with the position of the work, in view of the use it was to serve. Knowing all this, and being perfectly at home in the world of nature, one may set to work to conventionalize on one's own account. There is some chance of success then, but not otherwise."

Mr. Day is himself a master of the craft he so eloquently discusses in the work in question, and his wide acquaintance with the best work of the masters that have gone before him has enabled him to draw from a thousand unexpected sources types of decorative art of the rarest beauty. There are illustra-

tions of archaic American grotesques, Japanese lustre plaques, poppies modelled in bronze by Giberti, Heraldic mantelings of the middle ages, Indian stone carving, Mohammedan stone inlays, Medieval stained glass designs, Gothic and Renaissance designs in a hundred forms, ancient embroidery and modern English wall-papers. It is a work that should be in the hands of every student of decorative design, and is published by Charles Scribner's Sons, New York.

"The tin coffee-pot may have all the ashes of a thousand camp-fires clinging to its smoky sides, the butter may be garnished with myriads of brown pine-needles, the marmalade may be excavated by its primitive wide-mouthed glass bottle by means of a steel knife-blade, the canned beef may be warm and shapeless, the slices of bread, ragged and huge, but, ah, the deliciousness of it all, out under the giant forest trees, with the wide, blue lake sleeping in the sunset at one's feet, and the shy wild-fowl skirting the marshes on the farther side, and startling the twilight silence with their strange melancholy cries."—E. PAULINE JOHNSON, in *Oulding for July*.

THE PATTI WALTZ TYROLIENNE.

We have just received a copy of the Patti Waltz Tyrolienne, composed by Charlie Baker. It is simple and remarkably pretty, can be played on piano or organ. The title page contains an elegant photo of "Adeline Patti," the world renowned songstress, in stage costume. Price, 40 cents per copy. To